

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
MARCH NINETEEN THIRTY-FOUR



"SOLOMON ADORING THE IDOL OF MOLOCH," WOODCUT BY LUCAS VAN LEYDEN,
DUTCH, 1494(?) - 1533. THE JOHN H. WRENN MEMORIAL FUND

VOLUME XXVIII

NUMBER 3

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I.

NEW ACQUISITIONS IN THE PRINT DEPARTMENT

THE Print Department has recently made an important addition to the John H. Wrenn Memorial Collection: a large woodcut by the Dutch master Lucas van Leyden. The acquisition is doubly important to us in that it is a superb impression of *Solomon Adoring the Idol of Moloch* and that it supplements the fine group of Lucas van Leyden engravings which are already in our collection.

Lucas was born in Holland in 1494 in the city which gave him the surname by which he is known. His father, Hugo Jacobsz, was a mediocre painter but an adequate teacher for his son's early training in the first principles of art. Bartsch, the cataloguer, pictures Lucas at the age of nine as the constant care and worry of his mother because of his unnatural interest in work and his refusal to accept any companionship except with those whose tastes and inclinations were for work and art. This passionate and intense interest in his occupation endured throughout his life and he, like so many who are to die young, exhibited a prodigious energy and appetite for study.

Being always anxious to further his knowledge and to enlarge his vision, Lucas, at the age of thirty-three, set out on a journey through the Low Countries to visit the important studios of the day and to see what was being done outside his

own city. There were thrilling meetings with the great painter Mabuse and others, but the adventure had a sad ending, for he was stricken with a serious disease—probably tuberculosis—and after a lingering illness he died in 1533 at the age of thirty-nine.

One of this Dutchman's outstanding characteristics was a love of show and good living. All his life he delighted in beautiful and costly clothes; van Mander picturesquely describes him as wearing "a tunic of yellow silk shining like gold in the sunlight." This love for soft silks and lovely colors is reflected in all his graphic work as well as in his painting. The people he portrays are most often of the wealthy class, with voluminous sleeves in their cloaks and ostrich plumes in their hats.

Technically Lucas was no doubt strongly influenced by his friend Dürer, but the Dutchman lacks the nervous speed and agitation which Dürer exhibits in his designs for the *Apocalypse* and *The Life of the Virgin*. His lines move slowly, his shading is less vigorous than Dürer's, but on the other hand his compositions are less crowded and less finicky.

Lucas van Leyden made only thirty woodcuts and except for some book illustrations they were all done probably between 1510 and 1515. Strangely, none of the



WOODCUT BY WILLIAM BLAKE FOR THORNTON'S *Virgil*
THE WILLIAM McCALLIN MCKEE MEMORIAL FUND

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woodcuts are signed with the familiar L and the usual date, but this may be explained by the fact that he, like Dürer, employed professional craftsmen to do his cutting and it was not until some years later that it became the usual practice for both designer and cutter to sign their work. The style of his woodcuts is neither so developed nor so finished as that of his engravings, to which he gave a much greater part of his time, but they represent the heights to which that art attained in the Netherlands and certainly this *Solomon Adoring the Idol of Moloch* is an example worthy of inclusion in the Art Institute collection.

It is a far cry from a traditional artist of the fifteenth century to a mystic poet of the nineteenth century but they come together in this *Bulletin* because we have been fortunate enough also to acquire eleven woodcuts by William Blake. These small engravings are the only ones which Blake made on wood, though he did do some in precisely the same manner on pewter plates, and they played an important part in the development of the graphic arts by being directly influential upon the work of Edward Calvert and Samuel Palmer.

In 1821 Dr. R. G. Thornton edited and published his third edition in two volumes of Ambrose Phillips' imitations of the *Elegies of Virgil* and Blake was asked to make some illustrations for the book. He did designs for twenty blocks and cut seventeen of them himself, the remaining three being handed over to more reputable engravers. Luckily two or three sets of proofs were taken from the designs as they were cut by the artist before the blocks were

given to professional craftsmen to be re-worked and cut down to fit the pages of the book in which they were to appear. It was only after great misgivings that the conservative Dr. Thornton was prevailed upon to publish the engravings at all, for he considered the technique most faulty and the quality anything but finished. When they finally did appear it was with an apology in a footnote, "Blake designed and engraved them himself. This is mentioned, as they display less of art than of genius and are much admired by some eminent painters."

It is hard to believe that these lovely pastoral scenes caused such an uproar in the circle in which they appeared. Blake followed no rules and no traditions and was guided solely by his own imaginative genius, so that it was difficult to know by what standards to judge him, but today we see in these wood engravings a marvelous bigness and space and we regard the spirit of them as amazingly fresh and unhampered.

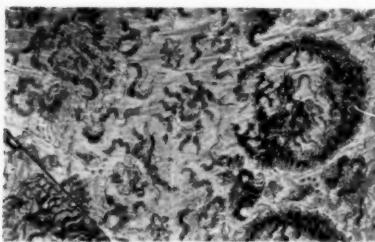
It is a great pity that we can present these illustrations only after a real damage has been done in mutilating the blocks, for in the proofs taken before the reduction in size one sees the compositions as Blake conceived them and there is no feeling of cramping and squeezing. Even in the state in which we show them, however, there is a fire and a lyrical quality which no amount of "doctoring" could obscure.

Edward Calvert pulled these proofs from the original blocks and gave them to John Linnell. Samuel Palmer later acquired them and Mr. A. H. Palmer kept them for years in his collection.
CLARISSA D. FLINT



WOODCUT BY WILLIAM BLAKE FOR THORNTON'S *Virgil*
THE WILLIAM McKEE MEMORIAL FUND

AN EXHIBITION OF JAPANESE TEXTILES



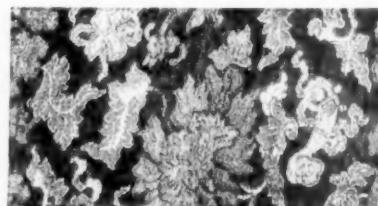
PRIEST'S ROBE OF VERMILION SATIN WEAVE.
FIRST HALF OF EIGHTEENTH CENTURY. THE MR.
AND MRS. MARTIN A. RYERSON COLLECTION

FOR many centuries beautiful textiles have been produced in Japan, for the history of textile-making in that country stretches back to the fifth and sixth centuries when special bureaus were established under the direction of weavers whom the emperor had sent to China and Korea to study the art of textile-making in those countries. In the early records and romances we read of the handsome costumes of the courtiers and the gorgeous hangings in the palaces and shrines, and the names *taikakuzan nishiki*, "great white mountain brocade" or *kwashi nishiki*, "nest of hō-ō birds brocade," are but two of the recorded patterns that hint of the beauty of the early fabrics.

At present in gallery H 10 there is an exhibition of Japanese textiles of the eighteenth and nineteenth centuries, most of which were gathered many years ago in Japan by Mr. and Mrs. Martin A. Ryerson. They were presented to the Art Institute just a few months before Mr. Ryerson's death in 1932. The examples on exhibition from this source are all in the shape of *kesa* or priest robes, *fukusa*, or gift wrappings and large fragments in which many beautiful patterns are completely displayed. In the same gallery are shown pieces of *obi* or women's sashes more fully described in an earlier issue of the *Bulletin*,¹ and robes used in the Nō drama

and presented to the Art Institute by various friends.

For many centuries the robes worn by the Buddhist priests have been among the most sumptuous of Japanese textiles. The earliest were no doubt of *nishiki*, generally translated as "brocade," even though in most cases the technique is not actually that of brocading in that the threads in which the pattern is worked do not stop with the weaving of the actual motifs but run straight through from selvage to selvage. *Nishiki* literally means "beautiful combination of colors," five or seven colors being employed without the use of gold. Coming originally from China, the love of Chinese designs still continues to charm the weavers who work entirely on hand looms. Another type of textile used for *kesa* is called *kinran*. This was also an importation from the continent, and the early examples are in general strongly Chinese in character. The pattern is woven in flat gold threads on a silk or satin ground. The gold threads consist of an overlay of pure gold foil lacquered to a very fine tough paper made from the bark of the *kozo* or mulberry tree. After burnishing the gold, the sheets of *kozo* paper are cut in tiny strips, some of hairlike fineness. These strips are woven in as the weft on the hand loom. This use of flat strips of gilded paper does not seem to occur outside the Far East. The gold or silver foil, being pure, never tarnishes and the best *kozo* paper, being soft, rarely crumbles. There



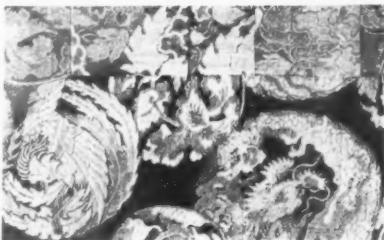
PRIEST'S ROBE WITH DESIGN OF *jui* AND SCROLLS
THE MR. AND MRS. MARTIN A. RYERSON
COLLECTION

¹ XX (1928), 22-4

is an amazing pliability and brilliancy in a truly fine piece of old *kinran* weaving such as is illustrated here.

It will be noted that all *kesa* are made of many pieces sewed together in definite number and arrangement. They are bordered by the same fabric and adorned at each of the four corners and often near the center of one edge with applied pieces of textiles of different patterning and coloring from the *kesa* itself. The many pieces of the *kesa* represent the fragments or tatters in which the Buddha robed himself after renouncing his wealth. The six pieces of different patterning had different meanings for the various sects of the priesthood. For some they stand for the *Shitennō*, or the four guardian kings of the four corners of the universe, and the two *Niō* or temple guardians, Brahma and Indra. For other sects *Mōnju* and *Fugen* replace the *Niō* and for the *Jodo* and *Jodo Shinshū* sects we are told that the six pieces represent the six characters of the incantation to Amida: Na-mu-A-mida-Butsu. When a large single piece is applied near the center of the *kesa*, it stands for the Buddha himself.

The patterns used for the making of *kesa* are almost always symbolic. In the illustration it will be noted that the lotus is employed in a running pattern called *renkarahana*. It appears in gold over a fine diamond ground of *manji* or *swastika* pattern worked in gold, red and green outlines against golden brown silk. The lotus is symbolic of a pure life rising even from a noisome environment, and like the *manji*, which is one of the signs

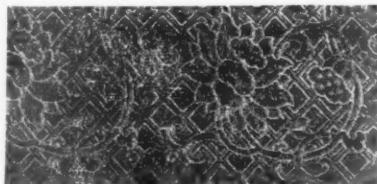


PRIEST'S ROBE WITH DESIGN OF PHOENIX AND DRAGON. THE MR. AND MRS. MARTIN A. RYERSON COLLECTION

found on the Buddha's foot, is constantly used as a motif for design on these robes.

One of the most gorgeous of the Ryerson *kesa* is the red one also illustrated which may be safely dated with the foregoing as the work of the early eighteenth century. Here the pattern is far more complicated. It is woven in a variety of colors including a glowing blue, a soft green, several light shades and white with effective use of *kinran* which glitters first here and then there as it appears among the many motifs represented. On the ground of the *kesa*, which is of satin weave in a brilliant light vermilion, there may be distinguished the three clawed dragon in circular cartouche, the flaming jewel sometimes called "the precious stone" or "the spirit," the umbrella, a Buddhist symbol for universal power, the rhinoceros horn cup, sometimes identified as the clove, and the feather robe, the garment which is said to be worn by the angels or *tennin*.

On other *kesa* exhibited, one may discern additional emblems similar to these and taken from various categories such as the *takaramono*, "a group of precious things," or the *pa pao*, "the eight precious things," particularly that group of *pa pao* sacred to Buddha. A selection has been made from the group known as "the hundred antiques" and the *pa an hsien*, "tributes of the eight immortals."² This



PRIEST'S ROBE. LOTUS AND SWASTIKA DESIGN. FIRST HALF OF EIGHTEENTH CENTURY. THE MR. AND MRS. MARTIN A. RYERSON COLLECTION

² The terms *pa pao* and *pa an hsien* are the Chinese names for two groups constantly used by the Japanese and popularly included in the long list of *takaramono*.

combination appears on the robe with light brown ground and subdued coloring on the south wall of the gallery.

The Nō robes on exhibition in this room, with the exception of the handsome pair of trousers presented by Alfred Hamill, happen to be all of gauze silk stiffly starched and combined with brilliant use of gold. The white robe with the design of a trailing geranium is a particularly beautiful triumph of textile decoration. It is the gift of Mrs. Joseph Valentine. The gorgeous garments worn on the highly polished stage of the classic drama called the Nō are most effective with their golden threads glinting and glowing amid the rich additional colors as the masked actors move slowly and silently before the audience. In an adjoining gallery other Nō robes are on view and here other techniques of textile decoration are illustrated. The weaving known as *kara-ori* was designed to represent the early combination of gold painting and embroidery. It is still practiced today by the weavers of Nishi-jin in Kyōto but rarely do they accomplish such a rich effect as on the robe given by Otto Doering.

The three other robes shown in gallery H 5 are of the painted and embroidered varieties. Gold lacquer on red is applied in a pattern of imbricated waves and all-over squares on the gold robe given by Robert Allerton. Gold lacquer is used as the ground of all of the embroidered cartouches on the very handsome white satin robe presented by Mrs. Clyde M. Carr, and embroidery, painting and tie-dye are all combined on the very remarkable robe which is the gift of Mrs. Charles H. Worcester and which has been described in detail in a former *Bulletin*.³

The nineteen Japanese textiles of the *nishiki* and *kinran* types given the Institute by Mr. and Mrs. Ryerson are a most important addition to the Institute's collection of Japanese fabrics, as these techniques were not formerly represented by such distinguished examples.

HELEN C. GUNSAULUS

³ XXIII (1929), 50-2.

A NEW DIRECTOR FOR THE METROPOLITAN MUSEUM

GEORGE BLUMENTHAL, a noted financier and collector, has been elected President of The Metropolitan Museum of Art of New York to fill the post left vacant through the death last December of William Sloane Coffin. Mr. Blumenthal is the seventh president of the Metropolitan Museum since its founding in 1870.

For many years he has been a great and enthusiastic patron of the arts and, since his retirement from the active business world in 1925, has given his full time to philanthropy and collecting. Elected a Trustee in 1909 of the museum which he now heads, he has been one of its generous benefactors, belonging to the group of public-spirited citizens in New York who have created in the Metropolitan one of the world's leading institutions. His house in New York is famous for its magnificent collections of Gothic and Renaissance furniture, tapestries, ceramics, as well as French decoration of a later era. Likewise his residence in Paris, which he maintained until recently, housed a notable collection.

The Art Institute of Chicago congratulates the Metropolitan Museum upon the election of Mr. Blumenthal, a patron and connoisseur distinguished throughout the world. Under his leadership, the museum promises to continue its policy of wise acquisition and increased educational facilities which have made it so powerful a force in shaping artistic appreciation, not only in New York, but throughout the whole United States.

GOODMAN THEATRE

THE fourth play of the Members' Series will be "Anathema" by Andreyev. It opens March 6 and continues evenings through March 10. The Saturday night performance is a special all-reserved seat performance and the prices, for this only, are fifty, seventy-five cents and one dollar and members are allowed a discount of twenty-five cents.

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ART IN AMERICA — A RADIO SERIES

AN AMBITIOUS national radio broadcast from February 3 to May 19, on the general subject, "Art in America," is being held on every Saturday evening, at seven o'clock, Chicago time, through WMAQ. This series traces, in a manner understandable to the layman and interesting to the student, the history and characteristics of our native art from its beginnings to 1865. An illustrated guide containing many reproductions in black and white, as well as eight in color, presents a summary of each talk for permanent record. This guide, invaluable as a supplement, is for sale at the Department of Reproductions at the Institute, at one dollar a copy, or may be ordered from The University of Chicago Press.

Of special interest to Chicagoans are three talks contributed by the Institute. The first of these occurs on March 10 and will be given by Robert B. Harshe, Director of the museum. Mr. Harshe's subject is "The Background of American Art." On May 12, Daniel Catton Rich, Associate Curator of Painting and Sculpture, will talk on "A Century of Collecting in America," and on May 19, Charles Fabens Kelley, Assistant Director, will conclude the series with "Art and the Public Taste."



"THE DANCER, HARALD KREUTZBERG" BY PETERPAUL OTT,
AWARDED THE MR. AND MRS. FRANK G. LOGAN ART INSTITUTE
MEDAL AND SEVEN HUNDRED AND FIFTY DOLLARS IN THE
THIRTY-EIGHTH CHICAGO ANNUAL

CHICAGO EXHIBITION PRIZES

THE Mr. and Mrs. Frank G. Logan Art Institute Medal and seven hundred and fifty dollars was awarded to Peter Paul Ott for his white ceramic bust of "The Dancer, Harald Kreutzberg."

The Mr. and Mrs. Jule F. Brower Prize of three hundred dollars was given to Charles W. Dahlgreen for "Breakfast Table."

The Joseph N. Eisendrath Prize of two hundred dollars was won by Aaron Bohrod for "Coal-Yards."

The Harry A. Frank Prize of one hundred and fifty dollars went to V. M. S. Hannell for "Bouquet."

The Clyde M. Carr Prize of one hundred dollars was given to Laura Slobe for "Bleak Sabbath."

The Chicago Woman's Aid Prize of one hundred dollars was awarded to Elise Donaldson for "Walgreen's."

The Chicago Woman's Club Prize of one hundred dollars to John Stephan for "Nude."

The Robert Rice Jenkins Memorial Prize of \$50 to A. Kenneth Ness for "Shipwreck in the Morning."

The Municipal Art League Prize of \$100 was awarded to Robert Jay Wolff for his terra cotta portrait of "Marguerite."

The exhibition continues through March 18.

PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson)

Change of Address—Members are requested to send prompt notification of any change of address to Guy U. Young, Membership Department.

A. THE ARTS APPLIED TO THE HOME

MONDAYS, 2:00 P.M. REPEATED AT 7:00 P.M. Fullerton Hall.

- MARCH 5—The Modern Bedroom. (Display, courtesy The Robert W. Irwin Company.)
 12—The Modern Kitchen. (Display, courtesy The Edward L. Hines Company.)
 19—Modern Materials in Building and Decorating. George Buehr. 26—The Modern Sun Porch. (Display, Courtesy Tobey and Company.)
- APRIL 2—Fashion and Taste in Color (a demonstration with fabrics). 9—(Subject and lecturer to be announced.) 16—Home Architecture from Colonial Days to the Present. 23—Beautiful Room Interiors by the Masters (stereopticon). 30—The Beautiful Rooms We Live In (stereopticon).
- MAY 7—Mural Painting, A New Element in Home Decoration. 14—Prints in the Home. 21—Paintings in the Home. 28—Sculpture in the Home.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 5:45 P.M. to 7:00 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials are supplied at a nominal cost.

MARCH 5 THROUGH MAY 28.

C. GALLERY TALKS IN THE CURRENT EXHIBITIONS

THURSDAYS, 12:15 NOON. REPEATED AT 7:00 P.M.

- MARCH 1—Thirty-Eighth Annual Exhibition by Artists of Chicago and Vicinity. 8—Thirty-Eighth Annual Exhibition by Artists of Chicago and Vicinity. 15—Thirty-Eighth Annual Exhibition by Artists of Chicago and Vicinity. 22—Prints by Old Masters. Clarissa D. Flint. 29—Promenade of the Permanent Collection of Water Colors at 12:15 Noon. Thirteenth International Water Color Exhibition at 7:00 P.M.
- APRIL 5—Thirteenth International Water Color Exhibition. George Buehr. 12—Thirteenth International Water Color Exhibition. Anita Willets Burnham. 19—Thirteenth International Water Color Exhibition. 26—Thirteenth International Water Color Exhibition.

(Talks for May 3, 10, 17, 24, and 31 to be given by Mr. Watson; subjects to be announced later.)

D. THE ENJOYMENT OF ART

THURSDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

- MARCH 1—Art Museums on the Pacific Coast. 8—Art Museums of the Middle West. 15—Art Collections in Pennsylvania. 22—Art Collections in New York. Daniel Catton Rich. 29—Monsalvat.
- APRIL 5—Japanese Prints; Their Makers and Subject. Helen C. Gunsaulus. 12—Afternoon of a Fauve at the Field Museum. George Buehr. 19—Mexican Art; Past and Present. 26—Spain.
- May 3—Art in the New American Life. 10—Scandinavia. 17—Gardens and Fountains. 24—Venice. 31—The Century of Progress.

E. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:15 A.M. TO 12:00 NOON. Fullerton Hall.

Mr. Watson assisted by Mr. Buehr. This class continues the work of the past three years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.
MARCH 2 THROUGH MAY 25.

F. GALLERY TALKS ON THE PERMANENT COLLECTIONS

FRIDAYS, 12:15 NOON.

MARCH 2—The Spanish Masters. 9—The Italian Masters. 16—The Impressionists. 23—Contemporary European Painters. 30—Promenade of Permanent Collection of Water Colors.

APRIL 6—The Four Seasons with Monet. George Buehr. 13—Chinese Bronzes. (H 11) Charles Fabens Kelley. 20—Our Best Known Masters. 27—Our Little Known Masters.

(Talks for May 4, 11, 18, 25, to be given by Mr. Watson; subjects to be announced later.)

SPECIAL—HISTORY OF PAINTING IN THE PERMANENT COLLECTIONS

Gallery talks by Miss Helen Parker—Mondays at 11:00 A.M. Free to Members.

Non-Members, fifty cents a lecture, or twelve lectures for five dollars.

MARCH 5—English and French Eighteenth Century Painting. 12—French Nineteenth Century Painting. 19—Manet and Other Nineteenth Century French Painters.

THE CHILDREN'S MUSEUM

Miss Mackenzie's winter series of illustrated talks for children "Travel and Art for Children" will be concluded in March with the following talks:

March 3—French Cities and the Impressionists

March 10—French Amusements and the Impressionists

March 17—Cézanne and Aix

March 24—Van Gogh and Arles

These talks which are given on Saturday mornings from 9:15 to 9:50 are free to all children.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

MARCH

6—Lecture: "The Muhammadan Mosque and Its Architecture." Dr. Rudolf M. Riefstahl, New York City.

13—Lecture: "Iron-Horse Romanesque." Harold Stark, formerly of The Metropolitan Museum of Art.

20—Lecture: "Dürer's 'Melancholia.'" Dr. Erwin Panofsky of Hamburg, Germany, Visiting Professor of the Fine Arts at New York University.

27—Lecture: "Persian Painting." Laurence Binyon, Keeper of Prints, The British Museum.

APRIL

3—Lecture: "Japanese Domestic and Religious Building." Dr. R. W. Hollington, Northwestern University.

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS

SATURDAYS, 11:00 A.M. TO 12:00 NOON. Fullerton Hall.

- MARCH 3—Japanese Block Prints (stereopticon). 10—Cutting a Linoleum Block (demonstration). 17—What Is Perspective? (stereopticon). 24—Drawing in Perspective (chalk talk). 31—Still Life by the Masters (stereopticon).
- APRIL 7—Painting Still Life (chalk talk). 14—Paintings of Spring (stereopticon). 21—Spring Sketching (chalk talk). 28—The Favorite Paintings in the Art Institute (stereopticon).
- MAY 5—A Pencil Sketch Book for Summer Travels (demonstration). 12—How to Use Water Color (demonstration). 19—Star Drawings of the Year (stereopticon).

EXHIBITIONS

- December 1—April 1—Exhibition of Italian, Dutch, French and Spanish Faience. Exhibition of Metal Work and Crystal. Ecclesiastica from the Twelfth to the Eighteenth Century. *Galleries G5 and H3*. Exhibition of Metal Brocades from the Mr. and Mrs. Martin A. Ryerson Collection. *Galleries A3 and A4*.
- December 15—February 1—Needle and Bobbin Laces from the Collections of Mrs. Agnes Allerton, The Antiquarian Society, Mrs. Edward E. Ayer, Mrs. Emily Crane Chadbourne, Miss Elizabeth Day McCormick and Mrs. Potter Palmer. *Galleries A1 and A2*.
- December 18—April 10—Japanese Prints by Chobunsai Eishi from the Clarence Buckingham Collection. *Gallery H5*.
- December 21—May 1—Japanese Textiles from the Ryerson and other collections. *Gallery H9*.
- January 1—June 1—Eighteenth Century Architecture, English and American, The Howard Van Doren Shaw Memorial. *Gallery M4*. Architecture, Interior Examples, Gift of Mr. and Mrs. R. T. Crane, Jr., Robert Allerton and The Antiquarian Society. *Gallery M3 and M6*.
- January 1—May 1—Drawings from the Art Institute Collections. Portrait Prints from the Clarence Buckingham Collection. *Galleries 17, 18 and 18a*.
- January 1—May 1—Prints and Drawings by Blake and Goya. *Gallery 19*.
- January 17—May 1—Prints by James McNeill Whistler. *Gallery 13*.
- January 24—May 1—Prints by William Blake, Samuel Palmer and Edward Calvert supplementing *Gallery 19*. *Gallery 16*.
- January 25—March 12—Exhibition of the Work Done by the Saturday Classes of the School of the Art Institute. *The Children's Museum*.
- February 1—March 18—The Thirty-Eighth Annual Exhibition of Painting and Sculpture by Artists of Chicago and Vicinity. *Galleries G52-G60*.
- February 5—May 1—Drawings by French Painters of the Nineteenth and Twentieth Centuries. Gift of Carter H. Harrison. *Gallery 14*.
- February 17—May 1—Photographic Reproductions of Rare Prints in European Museums (Warburg Facsimiles). *Gallery 12*.
- March 29—April 29—The Thirteenth International Exhibition of Water Colors. *Galleries G52-G60*.
- April 15—June 15—Springtime Scenes in Japanese Prints from the Clarence Buckingham Collection. *Gallery H5*.

DEPARTMENT OF MUSEUM INSTRUCTION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

Informal lectures on various subjects are offered by the Department of Museum Instruction and may be attended by anyone without entrance requirements. A ticket of twelve lectures for five dollars may be used for any of the lectures for the duration of a year, with the exception of those for which a special fee is charged.

Following is the schedule for March. MISS HELEN PARKER is the lecturer unless otherwise stated.

THE PAINTINGS IN THE PERMANENT COLLECTIONS. MONDAYS AT 11:00. Lectures in the galleries on the English and French eighteenth century painting, French nineteenth century painting, and Manet and other nineteenth century French painters. Free to members. Non-members fifty cents a lecture, or twelve lectures for five dollars.

THE ART INSTITUTE COLLECTIONS. MONDAYS AT 6:15. Informal lectures in the galleries on art development as illustrated by the permanent collections, supplemented by talks on the current exhibitions.

THE HISTORY OF ARCHITECTURE. TUESDAYS AT 11:00. Miss Mackenzie, Lecturer. Romanesque architecture in Germany and Spain. Gothic architecture in France (1) Gothic architecture in France (2)

THE HISTORY OF ART. TUESDAYS FROM 6:30 TO 8:00. A survey course beginning with the Renaissance in the North European countries and continuing to our own day. The development of the great art periods will be traced, but the principal object is to enrich aesthetic enjoyment through the analysis of the different elements that make for beauty in the various arts. During March, French painting, architecture, and sculpture will be discussed.

SKETCH CLASS FOR NON-PROFESSIONALS. WEDNESDAYS FROM 10:00 TO 12:00. Mrs. Burnham, Instructor. Drawing or painting from the costumed model or still life. Any medium may be used and no previous experience is necessary.

A TOUR OF THE GALLERIES. WEDNESDAYS AT 2:00. Miss Barsaloux. A gallery tour through a part of the collections. Fee, twenty-five cents per person.

FAMOUS ARTISTS. THURSDAYS AT 11:00. The lives and works of the following: Goya, Degas, Van Gogh, Gauguin.

THE HISTORY OF ART. FRIDAYS AT 11:00. The same as the Tuesday evening course. French painting, architecture and sculpture.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs by special appointment. Instruction for school groups who wish to visit the Institute either for a general survey of the collections or for a study of some particular field. Guide service for visitors.

NOTE: There will be new courses offered in this department beginning on March 26. A detailed announcement will appear in the next BULLETIN, but in advance of its publication further information may be obtained upon application to Miss Parker.

THE RESTAURANT

The Cafeteria is open every day except Sunday from 11 to 4:45 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman.

SPECIAL OFFER TO MEMBERS: Coupon ticket books in amounts of \$1.00 and \$3.00 are now on sale to members at a reduced price of 10%, making the cost of these books respectively \$.90 and \$2.70.

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